

Jack Kleinsinger
presents
Highlights In

In association with
NYU Program Board

**Thursday,
March 17th
8:00p.m.**



★ **MASTERS OF MODERN JAZZ** ★

Billy Taylor ★ Jimmy Heath

Slide Hampton ★ Red Rodney

Chris Woods ★ Victor Gaskin

Special Guest:

★ **Ray Barretto** ★

at N.Y.U. Loeb Student Center

566 LaGuardia Pl. at Washington Sq. South
tel. 598-3757

Tickets At Box Office Or Mail Order To:
Highlights In Jazz, 7 Peter Cooper Rd.,
New York, NY 10010

Tickets: \$7, students \$5.50

Make Checks Payable To Highlights In Jazz

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★ **Coming- Wednesday, April 20th** ★ **Jazz Guitar Glory** ★
Barney Kessel & Herb Ellis, Tiny Grimes Trio

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Flyers Donated By Village Corner 142 Bleeker St. corner LaGuardia Place
This event is made possible with public funds from the New York State Council on the
Arts and National Endowment for the Arts.

Hard Again

By Gary Giddins

Hard bop is a useful adjective, as in "he has a hard bop band" or "he plays hard bop tenor," but hardly anybody has a kind word for it as a genre. To many people, hard bop is simply music played by the hands of Art Blakey and Horace Silver or by any musician who ever apprenticed with Art Blakey and Horace Silver. Even in its heyday, the 1950s, it was regarded as ordinary mainstream modernism, limited in instrumentation, repertoire, expressiveness, and ambition. The very word "hard" suggested something loud and implacable, and nary a tear was shed when hard bop was eclipsed first by avant-gardism and later by bebop revivalism. Oh sure, occasionally a couple of Silver alumni would get a gig and a few fans would mutter nostalgically, "gee... hard bop." But you've never heard anyone clamor for a hard bop festival; no one asks, "Will hard bop ever come back?" Yet, lately, hard bop seems to have done just that—come back.

I report this phenomenon with some trepidation since I'm not entirely certain what hard bop is. When it was burgeoning, hard bop was more easily identified by what it wasn't. It wasn't cool or white or from California. As for cool, you might say that hard boppers seemed to think that healthy vibrato was a sign of virility. There were a few worthy white hard boppers (Pepper Adams, Joe Farrell, Joe Zawinul), but only a few; in fact, hard bop was even more solidly black than cool jazz was white. Cannonball Adderley never ceased proclaiming how black Zawinul sounded, and when, a decade later, Silver and Blakey began turning up with white front lines, it was taken as a sign of the genre's final death rattle. Hard bop was decidedly urban and industrial, the jazz of New York, Philadelphia, Detroit, and Chicago. It was as much a retort to the harmonic complexity and received ideas of bebop as it was to the enervating lyricism of West Coast jazz. It was a functional music at a time when the long-playing record was encouraging longer solos (hard boppers could go on all night), when rhythm and blues was tweaking jazz for its loss of soul (let's not forget that Ray Charles had one of the best hard bop bands of the '50s), and when bandstands were shrinking (a hard bop band almost always comprised trumpet, tenor, piano, bass, and drums, except when it added trombone or another saxophone).

Timmons's "Moanin'"—were substantive springboards for improvisation, and hard bop continued through about 1965 as a familial alternative to the New Jazz. Herbie Hancock never played hard bop with Miles Davis, but for his first date as a leader, he not only put together a hard bop quintet but composed the best-known food tune, "Watermelon Man." Freddie Hubbard, on the other hand, left Blakey to try his hand with Coleman, Coltrane, and Dolphy and proved that his soul would always be in mortgage to the Jazz Messengers. Even Sam Rivers flirted with hard bop for his Blue Note debut, but then Blue Note was to hard bop what Oxford is to dictionaries.



Heath: rediscovering the book

For a while, it was assumed that any black East Coast quintet with a Sonny Rollins-influenced tenor and a penchant for funky blues was hard bop. (It might be useful to point out here that when Horace Silver popularized "funk" as a musical term he did not have George Clinton in mind.) Soon it became evident that there was hard bop and post bop. The distinction is fuzzy. Miles Davis's great quintet met all the implied and explicit definitions of hard bop yet transcended it; Jimmy Heath incorporated cool instruments (French horn, flute) in complicated compositions yet came up with fanciful hard bop. The Clifford Brown-Max Roach Quintet was too boppish to be hard boppish, but the High Priest of Bop, Thelonious Monk, suggested ultrahard bop in recordings like "Jackieing" and "Brilliant Corners." Charlie Mingus yelled at everybody to stop copying Bird but since he didn't really mean it, he tended to rage to the right and left of hard bop. Cecil Taylor, who never bopped, took hard bop into the space age with "Bulbs." We could play this game all day.

By the early '60s, hard bop was often confused with soul jazz, which could usually be identified by food titles such as "Greasy Greens," "Grits and Gravy," and "Cornbread." But the best soul jazz tunes—Silver's "Song for My Father" (which James Brown covered), Bobby

If there is one generating force in what appears to be a revival of hard bop it must surely be Art Blakey, who, since discovering the Marsalis brothers, has been enjoying his biggest roll in 20 years; he's probably graduated more good musicians in the '80s than Texas State. Whenever Hubbard descends from cloud-cuckoo land to play a joint, he's got a hard bop band. Now that Jimmy Heath has temporarily lost his brother to the reconstituted Modern Jazz Quartet, he's hooked up with fellow hard bop veteran Slide Hampton. I had hoped to hear them at the Highlights in Jazz concert last week, but Hampton had to cancel, and the resultant jam (with Red Rodney, Pepper Adams, Howard Johnson, Billy Taylor) leaned closer to bop than hard bop. It occurred to me that one reason hard bop has suffered as a recognizable genre is that its book has dwindled into obscurity, while the compositions of Monk, Parker, and Dameron (which dominated the program) were widely rediscovered in the '70s. Still, at the close of the first set, Billy Taylor made a little speech about one of the most underrated jazz composers by way of introducing Horace Silver's "Nica's Dream"—admittedly more bop than hard, but another sign of rediscovery. Jimmy Heath, Wayne Shorter, Cedar Walton, and Benny Golson, as well as Silver and Timmons, have written dozens of pieces that could withstand renewed scrutiny.

MUSIC & DANCE

Concerts

Thursday, March 17

NEW YORK PHILHARMONIC, Daniel Barenboim, conductor; pianist Alicia de Larrocha. Beethoven's *Prometheus* Overture, Piano Concerto No. 3, and Symphony No. 3. Avery Fisher Hall at 8: \$6-\$22.

PRAGUE CHAMBER ORCHESTRA, with pianist Boris Krayny. Mozart's Overture to *Don Giovanni*; Caramello's *Concerto da Camera*; Mendelssohn's Piano Concerto No. 1; Honegger's *Pastorale d'Été*; Martin's *Saravali*; Dvorak's *Czech Suite*. Carnegie Hall at 8: \$8-\$12.50.

MUSIC FROM MARLBORO Metropolitan Museum at 8: \$8. See 3/14 for program and soloists.

JEFFREY SWANN, pianist. Haydn, Schumann, Debussy, Chopin. 92nd Street Y at 8: \$7-\$9.50.

AMERICAN NEW MUSIC CONSORTIUM FESTIVAL, with several performers in each concert. At 10 a.m., Top of the Park, NYU Loeb Student Center, 566 La Guardia Pl. music by Shawn, Harrison, Cage, Babbitt, others, and world premieres by Karchin and Mautner. Free. At 3 p.m., same place: music by Suben, Pollock, Sussman, Zupko, Ravel. Free. At 8 p.m., Merkin Concert Hall, music by Casto, Guinjoan, Tiana, Ghazizadeh, Constantinides, Erb, world premieres by Hoshino. \$5.

JOEL KROSNICK, cellist/**ROBERT BLACK**, **ALECK KARIS**, pianists/**ROLF SCHULTE**, violinist/**LAWRENCE DUTTON**, violist. Presented by the League-ISM in honor of Anton Webern's 100th birthday. Works by Webern, Schoenberg, Rosenzweig, Darius Milhaud. Carnegie Recital Hall at 8: \$6.

BILLY TAYLOR, pianist/**JIMMY HEATH**, saxophonist/**SLIDE HAMPTON**, trombonist/**RED RODNEY**, trumpet/**VICTOR GASKIN**, bassist/**HOWARD JOHNSON**, tuba/**RAY BARRETTO**, congo. Jazz. NYU Loeb Student Center, 566 La Guardia Place (598-3757), at 8: \$7.

NEW YORK SANJOHUI HAI—An evening of traditional Japanese music. CUNY Graduate Center, 3rd floor, 33 W. 42nd St., at 8: \$2.50.

BARBARA BOGATIN, Baroque and modern cello, with pianist Paul Ponnak. Gabrieli, Bach, Beethoven, Shostakovich, Christ and St. Stephen's Church, 120 W. 89th St., at 8: \$5.

SUSAN RADCLIFF, trumpet/**ROSS TUCKER**, trumpet/**DAVID HIGGS**, organ. Music of Purcell, Telemann, Vivaldi. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

STARS OF TOMORROW—Cabaret music. Citicorp Market at 5. Free.

BARGEMUSIC RESIDENT MUSICIANS—Beethoven's String Quartet in a; Smetana's String Quartet in e. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 7: \$3. Note: this is an open rehearsal of program for 3/20, 24, 27.

ALEXANDER KOUPELL CELLO QUARTET—Lehman College Center, music building, Bedford Park Blvd. West, Bronx, at noon. Free.

New York Voice, Saturday, March 5, 1983



On Broadway

By ALLAN McMILLAN

THE LATE, NEWS TICKER: Michel Stuart, producer of the hit musical "Nine" and Tommy Tune, the director, selected thirty women who will appear in the touring company... Noble Sissle, Jr., and His Sister Cynthia, jetted in from California for the Memorial Services for Eubie Blake at St. Peter's Church on February 18, which was attended by more than 700 people.

There were telegrams for Adelaide Hall of London, and Marian McPartland, the jazz pianist who was appearing in Florida...

Jack Kleinsinger's "Highlights In Jazz" series opens its Spring '83 season with a concert headed by "Masters Of Modern Jazz" on Thursday Evening, March 17th at NYU Loeb Student Center.

Among those who will perform are Billy Taylor, piano; Jimmy Heath, saxophone; Slide Hampton, trombone; Red Rodney, trumpet and fluegelhorn; Victor Gaskin, bass; Howard Johnson, tuba & baritone saxophone, and Special Guest Ray Barretto on congo drums... Birthday Congratulations to Vincent Esposito, the brilliant young violinist who celebrated his 26th milestone last Saturday.

And, That's McMillan, Brother!!

VOICE MARCH 15, 1983

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Billy Taylor • Jimmy Heath
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N.Y.U. Loeb Center

566 LaGuardia Pl. at Washington Sq. So.

Tickets \$7.00, Students \$5.50 Tel. 598-3757

VOICE MARCH 22, 1983

MUSIC

Highlights in Jazz: At long last, some modernists—well, post-World War II anyway. The highly impressive bill includes Jimmy Heath, Pepper Adams, Red Rodney, Billy Taylor, Howard Johnson, Ray Barretto, and Victor Gaskin, and the bop chops are sure to fly. March 17, Loeb Student Center, 566 LaGuardia Place, 598-3757. (Giddins)

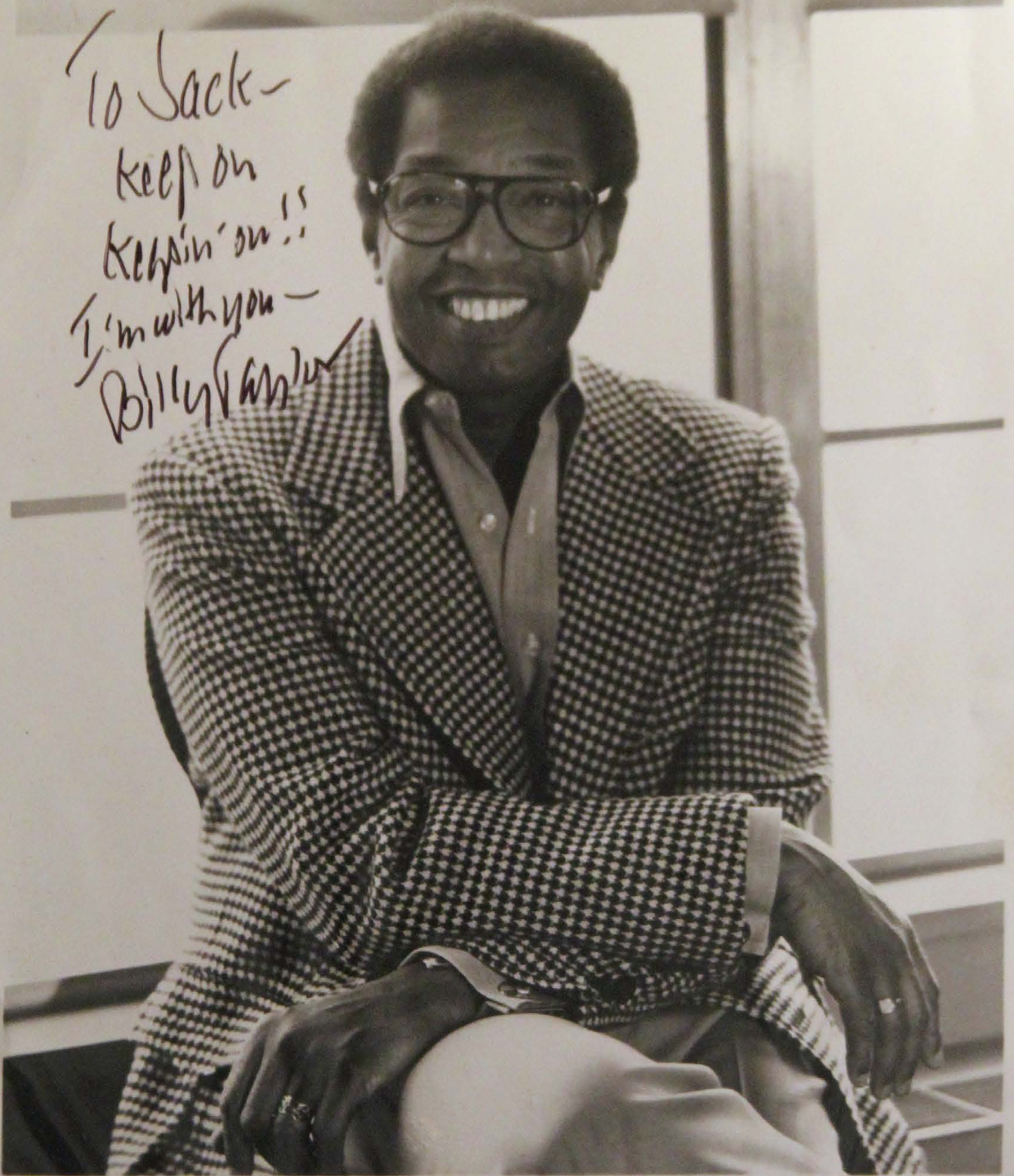
The Guide/March 13, 1983

JAZZ

In Concert

HIGHLIGHTS IN JAZZ — Masters of Modern Jazz with Billy Taylor, piano; Jimmy Heath, saxophone; Slide Hampton, trombone; Red Rodney, trumpet; Victor Gaskin, Howard Johnson, tuba and Ray Barretto, congo. NYU Loeb Student Center, 566 LaGuardia Pl. Thur., 8.

To Jack -
Keep on
keepin' on!!
I'm with you -
Billy Graham





To: Frank
By: [unclear]

Thank you
for your
[unclear]

Very truly
yours,
[unclear]

[Signature]



James J.
Kriegsmann
NA

Howe Red Rodney **RED RODNEY**



RALPH MERCADO MANAGEMENT
1650 BROADWAY SUITE 1206
N. Y. N. Y. (212)541-7950

Ray Barretto

FANIA

lo 114
Gracias - *Amigo*
Ray



JIMMY HEATH

Thanks
To Jack
We finally made it
Jimmy Heath